# *Literature and Psychology*

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It lies not in our power to love or hate,
For will in us is over-ruled by fate.
When two are stripped, long ere the course begin
We wish that one should lose, the other win;
And one especially do we affect
Of two gold ingots, like in each respect.
The reason no man knows; let it suffice,
What we behold is censured by our eyes.
When both deliberate, the love is slight;
Whoever loved, that loved not at first sight?

---Christopher Marlowe
Hero and Leander

IN THIS ISSUE

Announcements and Comments. . . . . 75

Preliminary announcement of the Freud Centenary meeting of the Conference in Washington and of the five-year index, plus an exercise of the editorial prerogative to comment on papers published in this issue.

"J. D. Beresford: The Freudian Element," by Helmut E. Gerber. . . 78

Another selection from an unpublished dissertation, the material here presented relates to specific Freudian (and other) influences in the writings of Beresford. The author attended Rutgers and N. Y. U. and holds his doctorate from the University of Pennsylvania. He has published in Explicator, Bulletin of Bibliography, College English, Journal of Higher Education, School and Society, etc. He was a Ford Fellow during 1955-56 (English Art, 1775-1850) and is now assistant professor of English at Lafayette.

"Lenormand's Don Juan," by Douglas Hall Orrok . . . . . 87

A member of the French department at Bucknell, Professor Orrok was educated at Amherst, the University of Edinburgh, and Columbia.

Articles of his have appeared in Modern Language Notes and the Johns Hopkins and Bucknell Reviews, and he was editor of Arkansas Poets. He has studied art in Mexico and under Younghunter in Taos and has exhibited in Texas and New Jersey.

"D. H. Lawrence's 'Psychology' of Sex," by Constantine N. Stavrou . 90

The author of "The Neurotic Heroine in Tennessee Williams" [LA V, 2, 26-34] needs no introduction to our readers. The present paper is closely related to an article on Blake and D. H. Lawrence which appeared in a recent issue of the University of Kansas City Review.

"Hemingway's The Old Man and the Sea and Mann's The Black Swan," by Gerard M. Mertens. . . . . 96

Professor Mertens' career is probably the most interesting of any author whose works we have been privileged to present in these pages. Born in Vienna, he received his early education there, with a major in chemistry and a minor in philosophy at the University. He holds the degree of Sc. D. in chemistry from the University of Lausanne, Switzerland, as well as an M.A. and a Ph. D. in German from Michigan. He has studied French at the University of Lille, chemistry at the University of Geneva, Switzerland, and at N. Y. U., theology at the Union Theological Seminary, and race relations at Fisk. In his varied career he has taught English and German at the University of Sucre, Bolivia, German at the University of Michigan and the University of North Dakota, German and French at the Darrow School, chemistry at Talladega College in Alabama (where he was chairman of the department), and he is now professor of German and Spanish and chairman of the department of foreign languages at Blackburn College, Carlinville, Illinois. He has written on chemistry (in French), on Bolivian history (in Spanish), on Stefan Zweig (in English), and has published in Monatshefte, Modern Language Notes, and elsewhere.

Bibliography (XXIII). . . . . 100

Including a number of recently published "border-line" works, material from recent issues of The Guide to Psychiatric and Psychological Literature, Modern Fiction Studies, The Shakespeare Newsletter, Psychological Abstracts, Contemporary Psychology, Psyché (1949), and The New York Times Book Review, as well as a few, gratefully received, contributions from our readers.

## ANNOUNCEMENTS AND EDITORIAL COMMENTS

The next (November) issue and our annual Conference, which will be held in Washington this year, will be devoted to observance of

THE FREUD CENTENARY.

Through the kind co-operation of the present MLA Secretary, Professor Stone, arrangements for the Conference will be of a special nature. Tentatively, we are scheduled to meet on

Thursday, December 27th, 2:00-3:30 p. m.

in the

Pan American Room at the Hotel Statler.

This room has a seating capacity of 150, instead of our usual 30. This year, too, the Conference will be listed in the regular Table of Contents in the MLA program, so that our whereabouts may be more easily ascertained.

The papers to be published in the Freud Centenary Issue will be, as is our custom, discussed but not read in full at our meeting. Tentatively again, our plans call for the following papers:

A discussion of language, form, and ambiguity in terms of Freud's description of psychic topography and of the tensions and balances occurring within it, by Frederick J. Hoffman (Wisconsin),

An account of Freud's own writings on art and literature, by Louis Fraiberg (Wayne),

Some aspects of the response to fiction in its relation to unconscious processes, by Simon O. Lesser (Institute for Motivational Research).

The proposed publication of these papers represents a change from our regular policy in that each of them has been published or will be published elsewhere. One reason, therefore, for the tentative nature of the present announcement is that it must be subject to our obtaining permission to re-print or pre-print.

As a final note, readers who plan to attend the MLA meeting are urged to reserve the luncheon period on Thursday, December 27th, from 12:15 to 1:45 p. m. for a

FREUD CENTENARY LUNCHEON

to be held directly before the meeting of the Conference at a place to be determined and announced in our next issue. That place will be convenient to the Hotel Statler, informal and pleasant in atmosphere, and ---what is probably most important---as reasonable in price as possible.

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Before or at about the same time as the appearance of this issue, subscribers, old and new, should receive their copies of the cumulative five-year index, covering all articles, notes, correspondence, minutes, and bibliographies in the issues of LITERATURE AND PSYCHOLOGY from 1951 through 1955. If this index should suggest to readers the purchase of back issues, send the orders along. We may not be able to fill them all at this time, since some back issues are completely or nearly out of print, but with an indication of subscribers' needs on hand, we shall be better able to determine how and in what form back issues should be re-run or re-published.

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This is the first issue to contain as many as four leading articles. Five writers are considered in these articles: four novelists and one playwright; two Englishmen, one Frenchman, one German, and one American. All of them are representative figures in twentieth century literature, but there is an additional fact which tends to unify them. Although they all continued to live and write until the 'forties and 'fifties, they all reached their period of greatest national and international influence during the 'twenties.

Apart from the intrinsic merits of the writings of the five authors, therefore, the papers shed much light on and open many paths for further investi ation into these most neglected years of psycho-literary influence. The very controversy as to the extent to which the authors were; directly and indirectly; consciously, subconsciously, and unconsciously; influenced by Freud, Jung, and even Mme. Blavatsky, is typical of a period in literary history which has just become sufficiently remote from us to be examined with some degree of objectivity.

That is not to say that the "influences" are all of equal weight. It can be said, we think, of only one of these writers that his intuition as an artist and his profound knowledge of depth psychology have contributed to his colossal stature as the leading novelist of our times. That writer is, of course, Thomas Mann. At the other end of the scale, however, is Lenormand. Hailed in his time as a great pioneer exponent of literary psychoanalysis, we find today that he has not worn well. And it has become less and less important to determine whether or not he was a conscious literary apostle of Freud, despite the critics' affirmations of that fact and the author's protestations to the contrary.

Not that we can take Lenormand very seriously in his denials. His authorship of Le Mangeur de Rêves and his inclusion of the alleged "psychoanalyst" of that play (Luc de Bronte) as a character in L'Homme et Ses Fantômes indicate that Lenormand at least thought he was exploiting psychoanalysis for literary purposes. On the other hand, we may well accept Lenormand's disavowal of psychoanalytic orientation when we come to examine his shopworn dramas, for the truth is that he was a very bad student of psychoanalysis and not enough of an artist to compensate, through intuition, for the lacunae in his education.

What Lenormand has given us, in effect, is a ragoût of Everyman ---20th Century incarnation---seasoned with some age-old flavoring (Experience), and served up for added piquancy with some "new" insights into human nature gleaned from cursory reading in psychoanalytic theory for the layman. The old morality still pervades the play, not only the perverse morality of Sade's Juliette and Justine, but the talionic morality that man must pay for his sins and his guilt in kind. This is foreshadowed early in L'Homme et Ses Fantômes in the character of the mechanically prophetic vieille femme. And this mechanical expiation does indeed take place in spite of Lenormand's attempt to focus the (then) pale flashlight of psychoanalysis on the central problem, the guilt-feeling, of his Don Juan. It must have been a new "taste-thrill" for the "advanced" French public of his time to have their "homme" (and their "femme," too) dissected and his parts examined.

This latter-day Don Juan pursues the pleasure-principle in the very teeth of adult reality; he suffers from a bad Oedipus complex; he is profoundly aggressive rather than truly libidinous, and this Thanatos-drive is a two-edged sword which no doubt accounts for his own premature death. In other words, when he is through "killing off his women," he goes (in fantasy) to "the only woman" (the Mother) and dies in her arms (returns to the womb).

The diagnosis of "Don Juanism" does not settle a problem but raises one. What is the mobile behind a Don Juan? Is homosexuality (regardless of its literary popularity or unpopularity in the 'twenties) a final answer, or is it only one manifestation of an Oedipal drive? Does the androgyne theory suggested by Mr. Orrok explain anything which could not be explained quite as well by the psychoanalytic dynamism of incorporation? The philosophic import of such a theory may be interesting, but it plays no part, one way or the other, in understanding the play and the character "in depth."

The final demonstration of M. Lenormand's weakness is, in the last analysis, his creation of a psychoanalytic mouthpiece, Luc de Bronte. De Bronte is an analytic practitioner such as never existed on the earth, in the heavens, or in the waters under the earth. Yet Lenormand endows this "dream doctor" with the power of soul-searcher and deliverer, and then shows him (in Le Mangeur de Rêves) as a victim of his own success in "enlightening" (and, as a side line, seducing) neurotic women like Lady Sullivan and Mme. Felse. To use him as an authority for the significance of Don Juanism may be a literary curiosity, but it is not for a moment to be taken any more seriously than is the "spiritualism" of the fraudulent medium.

E. B. M.
L. F. M.

M e t h o d

"You have seen the articles which appeared at intervals in the Eatanswill Gazette in the course of the last three months, and which have excited such general---I may say universal---attention and admiration? . . . They appeared in the form of a copious review of a work on Chinese metaphysics," said Mr. Pott. . . .

"An abstruse subject, I should conceive," said Mr. Pickwick. . . .

He read, sir," rejoined Mr. Pott,. . . "he read for metaphysics under the letter M, and for China under the letter C, and combined his information, sir!"

---Charles Dickens
Pickwick Papers

# J. D. BERESFORD: THE FREUDIAN ELEMENT

Significant critical interest in J. D. Beresford (1873-1947) ceased before 1930, although he continued to be very productive for another seventeen years. Biographical interest in Beresford was never very active, and, again, after 1930 almost non-existent. Yet wherever he is mentioned, however briefly, it is with approbation.

A new interest in Beresford seems to have begun about 1948, when, if I may be permitted the boast, I began a doctoral dissertation on this author. Since then several minor Beresfordian events have occurred. I completed my thesis in 1952, I published an almost definitive bibliography, /1 and Mr. E. A. Hungerford, in Literature and Psychology, /2 suggested that Beresford's work could profitably be studied in greater detail than he was aware it had been. /3 My present paper is designed to point the way for more detailed studies of the psychological content of Beresford's work, although this is only one of many of its aspects. For the present I shall be content to answer four questions, to present a few illustrations of Beresford's psychological fiction, and to suggest a few lines of study for the psychological critic.

1. When and from what sources did Beresford get his technical information on psychology and psychoanalysis? Beresford first became interested in psychoanalysis in 1912. This interest is especially reflected in his novels between 1911 and 1926, although God's Counterpoint (1918) is the only novel in which he admits the Freudian influence to have been considerable. /4 But it is apparent that much psychological material entered into the earlier Jacob Stahl trilogy (1911, 1912, 1915) and that it is also considerable in many later novels, particularly in An Imperfect Mother (1920). /5

Furthermore, knowledge from other than Freudian sources quite early mingled with Beresford's information about Freudian psychology. This knowledge he began to assimilate as early as 1894, when he rejected his father's strict religious tenets and began to read the literature of the sciences, spiritualism, and Theosophy. Among the works that had conditionally interested him by 1904 were Ernest Haeckel's The Riddle of the Universe (London, 1902), F. W. H. Myer's Human

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/1 "J. D. Beresford: A Bibliography," Bulletin of Bibliography, XXI, 9 (Jan.-Apr. 1956), 201-204. At p. 201 there is a brief note on Beresford's career as a writer.

/2 "Mrs. Woolf, Freud, and J. D. Beresford," Literature and Psychology, LA V, 3 (Aug. 1955), 49-51.

/3 I have in preparation a closely documented biographical essay and several articles on techniques, themes, and the psychological content of connected groups of Beresford novels.

/4 "Le déclin de l'influence de la psycho-analyse sur le roman anglais," tr. par M. Vernon, Mercure de France, CXC (Sept. 1, 1926), 259-60, 261, 262. This was probably given as a lecture at Château D'Oex, Switzerland.

/5 E. A. Hungerford, loc. cit., briefly refers to the latter novel.

Personality (1903), and T. J. Hudson's Law of Psychic Phenomena (1903). /6 In 1912, when he was studying Freudian psychology, Beresford also became interested in Jung's postulation of a cosmic consciousness, which, the novelist felt, led him further away from the mechanistic view of the universe. Something of Beresford's interest in Jung's ideas is perhaps reflected in the conversation with Walter de la Mare about the possibility of a writer's being gifted with a "'subconscious' that has the power of listening-in to the broadcast thought of humanity," de la Mare agreeing "that in seeking a word or a simile one opens some kind of mental receiver and waits for suggestions. . . ." /7

Besides reading the work of Freud and Jung, Beresford rapidly familiarized himself with that of Adler, with Coué's theory of autosuggestion, and Sir Arthur Eddington's notion that consciousness is "the ultimate constituent of matter," and he read Louis Berman's Glands Regulating Personality (1922), E. le Bec's Medical Proof of the Miraculous: A Clinical Study (tr. by H. E. Dom, London, 1923), Maeterlinck's "The Psychology of Accident" (in Life and Flowers, tr. by A. Teixeira de Mattos, London, 1907), Gustave le Bon's The Crowd: A Study of the Popular Mind (London, 2nd ed., 1897, 1903, etc.), T. Troward's Edinburgh Lectures on Mental Hygiene (1921), and many similar works. From the beginning, then, Beresford's acceptance of Freudian psychology was influenced by his knowledge of the ideas of Jung and other writers on psychology and psychoanalysis as well as by his readings in pseudo-psychological sources. Still, there is unquestionably much specifically Freudian psychology in other novels than God's Counterpoint and An Imperfect Mother.

2. What was Beresford's attitude toward Freudian psychology in its application to fiction? "Even before I read Jung," he says of Freud's emphasis on the sex-urge, "I could not make that theory work with what knowledge I already had of the workings of the convention of the body, mind and spirit we recognize as a human being." /8 So, also, in another place, Beresford says that he is skeptical about the Freudian interpretation of dreams. /9 His conditional acceptance of Freudian psychology is most evident in his highly significant lecture in Switzerland, "Le déclin de l'influence de la psycho-analyse sur le roman anglais." /10 In this lecture Beresford distinguishes between three kinds of psychoanalytical novel: (1) those which would certainly have been written had Freud never existed, (2) those in which the influence of psychoanalysis is largely subconscious, and (3) those which are consciously based on the principles of psychoanalysis. He then goes on to deal chiefly with the third group. First he differs from Louis Cazamian for listing May Sinclair, Clemence Dane, Dorothy Richardson, D. H. Lawrence, and Rebecca West as English psychoanalytical novel-

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6. What I Believe. I Believe, A Series of Personal Statements, Nº 1, ed. by R. Ellis Roberts (London, 1938), 26-34

7. Writing Aloud (London, 1928), 30, 31. The same point is made in Strange Rivals (London, 1939), Book I, pp. 46-47.

8. What I Believe, 36.

9. "Le déclin de l'influence. . . . .," loc. cit., 265.

10. Ibid., 257-66. Also see Writing Aloud, 172. The following material I have roughly translated and summarized from the French version, no English MS having been found.

ists. /11 Of these, Beresford argues, only May Sinclair and Rebecca West can justifiably be so labelled. He names three distinctly psychoanalytical novels to illustrate the type. The first of these is his own God's Counterpoint, in which, he says, the theme can hardly be described by those who ignore the Freudian theories. The second example he cites is Rebecca West's The Return of the Soldier, in which the chief character is cured by psychoanalysis. The third example is May Sinclair's study of a form of the inferiority complex in Mary Olivier, the last chapter of which presents a frankly clinical explanation. All these books were published between 1918 and 1922, the period which, Beresford suggests, was the highpoint of the initial influence of psychoanalysis on fiction.

The decline of the influence of psychoanalysis, although it was a powerful stimulant while it lasted, Beresford accounts for in several ways: (1) critical resistance to anything new, once the Freudian origins and the novelty were recognized; (2) public rejection, not of normal immorality, but of a morbid psychology that implied unnatural sin; and (3) the limitations of psychoanalytical material for fiction. The novelist, Beresford says of the last observation, felt that psychoanalysis provided only abnormal characters and that such characters went counter to the British realistic tradition of typicality. There is no future, he concludes, for the psychoanalytic novel of the kind that is consciously based on specific principles of psychoanalysis. Psychoanalysis, he maintains, served its chief purpose for the writer of fiction by clarifying certain mysterious nooks of the human mind, by shedding light on minor peculiarities of human behavior in generally normal human beings, and by making it possible for the novelist to treat certain fundamental questions of human behavior without the blessed ignorance which characterizes the works of Charles Dickens, for example.

3. What were the facts of Beresford's life which, even had Freud never lived, would have given his writings a psychological emphasis? Except for God's Counterpoint, by his own admission, and An Imperfect Mother, despite his implied denial, most of Beresford's novels with a marked psychological content, especially after 1926, belong to his second classification: those in which the influence of psychoanalysis is largely subconscious. Even of these there are no doubt many that would have been written in much the same way had Freud never lived. Beresford's own biography provided ample material for an essentially introspective, self-analytical, and autobiographical writer to account for the psychological emphasis in his fictions.

Three closely related biographical facts bear on the subject: his lameness; his painful, almost life-long struggle to resolve the antithesis of doubt and faith, or science and intuition; and his two unsatisfactory marriages. Of his lameness, Beresford writes," Owing to the carelessness of a nurse, I contracted a form of infantile paralysis when I was three years old and I have been lame ever since, a factor that helped to decide my choice of careers." /12 Mrs. Wynne-Tyson, the collaborator of his last eight years, suggests that Beresford might, except for his handicap, have chosen "a life of adventure and explora-

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11. Louis Cazamian, "La Psychoanalyse et la Critique littéraire," Revue de Littérature Comparée, IV (1924), 449-75, espec. n. 2, p. 450.

12. Twentieth Century Authors, ed. by S. J. Kunitz and H. Haycraft (New York, 1942), 130.

tion at sea, to which he was temporarily much drawn." /13 On the same subject, Frank Swinnerton comments that "even now [1934] failure of muscular energy accounts for the absence of all boisterousness from his work." /14

While many of Beresford's male characters, both the physically handicapped and the normal, are energetic, broad-shouldered, full-chested, and generally healthy persons, this should not be read as a compensatory device. /15 During most of his life, especially before 1926, Beresford was an extraordinarily active and vigorous person, as Zoe Richmond has written me: "He always used crutches. . ., and when I first saw him leaping up and down the cliffs and rocks on them, I was terrified he'd fall, but he was wonderfully sure with them---and never did." While going to school and while articled to a surveyor, Mrs. Wynne-Tyson informs me, Beresford often walked from two and a half to eight miles from his home. But, while his male characters are generally physically sturdy, healthy men, they are, like Beresford, almost always introspective and meditative. Very few of them can be called adventuresome in the same sense in which, for example, Conrad's male characters are adventuresome.

His lameness, as he admitted, certainly determined Beresford in his choice of writing as a career, and it perhaps emphasized his inherent tendency toward introspection and self-analysis. His lameness and the resulting introspective tendency in turn also stimulated his wish to believe in the spirit's power over matter. Thus, he fervently attempted to convince himself of the efficacy of faith-healing. In The Case for Faith-Healing (1934), for which Beresford drew on all sources, from the teachings of the mystics to the latest researches in psychology and physics, he discusses the psychological effect of his lameness, as in The Camberwell Miracle (1933) he had fictionally depicted these ideas. Among other things, he confesses that a man lame for nearly sixty years "does not truly want to be cured." Being accustomed to infirmity, he continues, one derives unconscious satisfaction from the attention one receives. /16 It is exactly this kind of self-analysis on the part of Beresford's fictional heroes that makes his works psychologically interesting.

Beresford's traditional, orthodox religious upbringing also brought on some psychological difficulties. His grandfather and father were ministers, and two of his early teachers also were in Orders. His rebellion against his father's religious tenets began in 1891, when Beresford first went to London, but the actual break did not occur until 1894, when an out-physician in the London Hospital threw verbal cold water on his convictions. /17 From 1894 to 1903 Beresford was largely a scientific skeptic, but about 1903 his attention turned to

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13. The Vegetarian Messenger and Health Review (Sept. 1951), 202.

14. The Georgian Scene (New York, 1934), 296

15. Dickie Lynneker (These Lynnekers), Wilfred Hornby (Housemates), Stephen Kirkwood (An Imperfect Mother), Jacob Stahl (Stahl trilogy), Isaac Perry (Revolution), Foster Innes (Love's Illusion), Mr. Stanley and Richard Gaunt (An Innocent Criminal).

16. The Case for Faith-Healing (London, 1934), espec. Chs. III and IV for autobiographical material and comments on psychology.

17. What I Believe, 20-22.

spiritualism, Theosophy, and Eastern mysticism. Thereupon followed a long period, almost until 1938, of painful self-examination. The resulting faith-doubt antithesis is to varying degrees the themes of most of his serious fiction. Protagonist after protagonist, like Beresford, is the tortured, introspective "candidate for truth." When, about 1938, he felt as though he were on the threshold to a resolution of his spiritual struggle, he also began to feel that he could no longer be an artist in the same sense as before. He became a "priest" whose duty it was to communicate a special truth, part of which was the need to develop a unified personality. While his spiritual field of vision was perhaps widened in scope, his artistic field of vision was narrowed. This search for metaphysical truth, in any event, was closely related to his search for physical normalcy and psychological well-being.

Of his two unsatisfactory marriages, little is known of the first except that his wife was an actress and that she probably died about 1907. /18 It was apparently an intellectual, psychological, and emotional mismatch. His second marriage was happy enough until his interest in psychic phenomena and exotic religions came into conflict with his family's Anglo-Catholicism. These unhappy experiences, on the one hand, and his almost desperate need for a sympathetic woman, on the other, are reflected in Beresford's portrayals of the female characters in his novels.

The ideal woman that the protagonist seeks, sometimes in a Platonic extra-marital relationship and sometimes by converting a materialistic or conventionally-minded wife, may be a mother-mistress or a goddess-spiritual type, or, better still, a combination of both. This dualistic preference for the essentially sexual as well as the essentially spiritual-intellectual woman is also reflected in the divided personality of many of Beresford's protagonists. A frequently depicted leading male is the man who is torn between the pagan and puritan elements in himself, or, on a philosophical plane, between materialism and idealism. This antithesis is most significantly symbolized by Jacob Stahl's analysis of a character who is partly himself and partly fictional:

> The secret lay in the fact that the man had a feminine soul imprisoned in a masculine body. When he loved a woman, he was backward, modest, almost coy. He shrank from making an advance, preferred to worship at a distance; yet always with that passionate desire to be loved in return, simply, naturally, without the need for any act or effort on his own part. . . . Jacob saw him in his mind's eye, a man that was not himself and yet was a part of himself, a creature at once weaker in mind and stronger in desire than himself. /19

4. Which are the novels particularly worth studying for their psychological content? As I have suggested, there is much personal experience as well as book knowledge in Beresford's background to account for the considerable psychological emphasis in his fiction. But, while all his writings can be profitably studied from a psychological point of view, some certainly lend themselves better to such an approach than others. Among these one might list the following: The Jacob Stahl trilogy (The Early History of Jacob Stahl, The Candidate for Truth, and

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18. W. E. Ford, with Kenneth Richmond (London, 1917), 43-44, and letters to me from Mrs. Wynne-Tyson. Lola Wilmot, in The Early History of Jacob Stahl, is perhaps a fictional portrait of Beresford's first wife.

19. A Candidate for Truth (1912), VII, ii.

The Invisible Event), God's Counterpoint, An Imperfect Mother, Love's Pilgrim (1923), That Kind of Man (1926), the novel outlined in Writing Aloud (1928), All or Nothing (1928), Love's Illusion (1930), Peckover (1934), The Benefactor (1943), If This Were True (1943, with Esme Wynne-Tyson), Riddle of the Tower (1944, with Esme Wynne-Tyson), The Prisoner (1946), and many short stories and contes. I shall touch on only four of these at this time.

God's Counterpoint depicts the making of a pathological case of Philip Manning and how he is cured. The development of sexual repression and a guilt complex are initiated by his father's harshly negative philosophy and by Philip's coming upon a scene of seduction in adolescence. A vision in a tunnel /20 of himself as "something small and negligible, a creature of ignoble thoughts and ambitions" contributes to the suppression of one side of his personality and the development of a powerful puritanical element. He marries Evelyn and expects a Platonic relationship with her, but she is determined to cure him of his obsession. After her pregnancy, he has various nervous ailments and increasing dreams of lust involving a woman who turns into a serpent or a lascivious white ewe. Philip then imposes his father's negative teachings on his son. His cure begins after he has been seduced by Evelyn's sensuous cousin, the symbol of the evil he has been rejecting since adolescence. In London he discovers that "all apparent discords and ugliness were. . .but accentuations of the eternal rhythm; the necessary beat of an undertone, God's counterpoint." After a confession and under new conditions, Philip and Evelyn are reconciled. As so often in Beresford's fiction, the meditative, introspective protagonist is largely his own analyst.

An Imperfect Mother is essentially a study of a mother fixation. Stephen Kirkwood worships his mother, who is having an affair with the cathedral organist. Distracted by his pure love for Margaret Weatherby and his recent success in school sports, he lets his mother go, but even after he begins a successful career in the building trade, Stephen cannot forget his mother's laugh as she left him. He has nightmares about sexual longing in which Margaret and his mother are interchanging figures, /21 and experiments awkwardly with several women. Years later he again meets his mother and Margaret. Margaret, caught between her love for Stephen and her desire for independence, hysterically laughs at him as his mother had done. Finally understanding her son's problem, the mother explains his psychosis as originating in his misunderstanding of her own earlier hysterical laughter. Stephen is cured of his psychological block and accepted by Margaret. The mother in this novel, like Emma in the story of J.-J. in Writing Aloud, more or less clumsily and ironically serves as analyst.

Love's Pilgrim resembles An Imperfect Mother insofar as it is a study of a mother fixation, God's Counterpoint insofar as it is a study of sexual repression, and The Early History of Jacob Stahl insofar as the protagonist is also self-conscious about his malformed foot. Under

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20. "Expiation," dated 1920, Harper's CXLII (Jan. 1921), 179-85, collected in The Imperturbable Duchess and Other Stories (London, 1923), is also a study of a guilt complex. "The Cage," Westminster Gazette (Jan. 24, 1920), 8, collected in Signs and Wonders (Waltham Saint Lawrence, 1921), also depicts a vision on an underground train by a horrified character.

21. For an interesting comparison see the end of Frank O'Connor's "Judas."

his mother's tutelage Foster Innes divorces the idea of God from the Church and becomes a pacifist. His sexual repression begins with his sense of shame over his congenitally deformed foot and the knowledge that his father had kept a similar deformity secret. As a result of this complex and the selfish adoration of mother and son, Foster has unsatisfactory affairs with three women. Clair, the ideal woman, frees Foster from his mother's possessiveness, marries him, and encourages him to assume the baronetcy. In this novel, the beloved, in effect, plays the role of analyst.

That Kind of Man, published in America as Almost Pagan, is largely an analysis of a divided personality. The protagonist, a writer, senses that the pagan element in him has been submerged by his convention-ridden family. The suppressed element begins to emerge when the young New Woman who has borne an illegitimate child for his son awakens him to an awareness of his dormant self. After he meets another woman, also a novelist, who had fallen in love with him ten years before, the pagan and the puritan elements alternate in the struggle for domination or balance. He gains greater self-knowledge, and his writings become more honest expressions of the whole man, rather than merely expressions of the idealized romantic yearnings of the puritan. The experience ends in a compromise: the writer is more free, but the social man is prevented by his temperament from breaking with his family. There is, except for greater self-knowledge, no real resolution of the Jekyll and Hyde conflict or the Faustian spiritual struggle. Again, as in God's Counterpoint, the protagonist himself is his own analyst.

These brief summaries barely indicate the wealth of psychoanalytical material in Beresford's fictions. But even on the basis of the scant evidence I have been able to present, it is possible to draw a few conclusions of interest to the psychologically oriented critic. Beresford's knowledge of psychoanalytic principles enabled him to analyze and to display in detail his own psychological problems and those of his imagined heroes.

Perhaps the chief psychological element in his theme pattern is the rejection of the father. A more detailed analysis of his works would show, I think, that this lies behind his rejection of the Church as a lawgiving, negating institution; his rejection of the Old Testament God, the patriarch; his rejection, eventually of hatha yoga in favor or raja yoga /22; and his rejection of a society based on power, whether of wealth, title, sex, or herd-mind morality.

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22. Both terms in Hindu practuce refer to the concentration of attention on an object, often Deity, to the end of attaining mystic union with the vital spirit (Siva) which pervades all nature. Beresford distinguishes between emphasizing the discipline of the body (hatha yoga) and emphasizing direct concentration on positive idealistic goals (raja yoga). He uses the terms somewhat generally to represent his preference for affirmative rather than negative meditation, Deity, and personal philosophy; for extraverted love rather than introverted denial; for an outlook akin to agape rather than psychological masochism.

The rejection of the father, whether conceived as a person, an idea, or an institution, is complicated in Beresford's works by many other problematical attitudes toward sex. There is, for example, the frequent appearance, to varying degrees, of the mother fixation, which usually results in the protagonists' having considerable difficulty in their relations with women. But I do not think this is entirely caused by a possible mother fixation in Beresford's own youth. His lameness, I suspect, was a contributing factor as well as his two unsatisfactory marriages, although the latter might well involve the question of which came first, the chicken or the egg. Furthermore, as Love's Illusion and several other novels seem to suggest, a very disillusioning love affair in his early youth evidently added to his own and his protagonists' difficulties with women.

One person who knew him well has told me that Beresford was a passionate man. Yet in his fiction and non-fiction there is certainly considerable evidence of an increasing revulsion where sex is concerned. In any event, nowhere in his work is there a search for the father, but there is a search for the pure woman and for pure love.

A third major psychological condition that often occurs in Beresford works is the divided personality. Beresford, in fact, was unusually aware of his own polygonal personality and of the various abstractions of himself in his writings. This multiplicity of personalities is frequently expressed in sexual terms; e. g., as a woman's soul inhabiting a man's body. It is even more often expressed in sublimated metaphysical terms. In Writing Aloud, while discussing the heroine of the novel he is outlining, Beresford writes, "I came to the conclusion. . .that I was not one, nor two, but fifty people. Well, why should not one of the fifty be J.-J.?" /23 Later he writes, "Woman though she be, she is also myself---the reason perhaps that my love for her is of the spirit rather than of the flesh, that she has for me none of the particular temptation I find in Marguerite." /24 That these various abstractions of himself may be found in his novels is further borne out by his comment on Housemates, Love's Pilgrim, and the Jacob Stahl trilogy: "Nevertheless, Wilfred Hornby and Foster Innes must have represented some germ that I found in myself, a germ that I abstracted and cultivated in new surroundings of my own imagination, and nurtured into the passable likeness of a true species. Even Jacob Stahl was not myself, only one side of myself from which I built a complete man." /25

So, also, in many of his protagonists Beresford portrays the struggle of a divided personality to attain unity, in the early books through rational self-analysis resulting in social and psychological adjustments (e.g., Jacob in the Stahl trilogy) and in the later novels through a mystical experience (e.g., Bledloe in All or Nothing and the heroine in Unity). Only one novel (Peckover) actually deals with a plainly clinical case of schizophrenia, complicated by amnesia. In any event, during the 1930's Beresford more and more often required his heroes to attain

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23. Writing Aloud, 49.

24. Ibid., 106, also see p. 143.

25. Ibid., 48

spiritual integration. When at last his heroes are already spiritually integrated at the beginning of the novel, he often writes a tract rather than fiction. In a sense, and only half seriously, I would conclude that in the last eight to ten years of his career Beresford integrated himself out of producing the excellent, highly interesting minor novels in the English tradition of psychological and sociological realism for which his earlier work is noted.

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D e f i n i t i o n

L'AMOUR. En physiologie, ensemble des phénomènes cérébraux qui constituent l'instinct sexuel. Ils deviennent eux-mêmes le point de départ d'actes et d'actions nombreuses, variant suivant les individus, les conditions sociales, qui rendent très complexe cet ensemble de phénomènes, et qui, souvent alors, sont la source d'aberrations que l'hygiéniste, le médecin légiste sont appelés à prévenir ou à interpréter, afin de savoir si elles ont été accomplies dans des conditions normales ou d'aliénation mentale. Chez la plupart des mammifères, et quelquefois chez l'homme, l'instinct de destruction entre en jeu en même temps que le penchant sexual.

---Littré (referred to as "notre grand linguiste et positiviste Littré")
Dictionnaire de médecine et de physiologie

[Quoted by Alexandre Dumas fils in his preface to Une Visite de Noces (1871).]

# LENORMAND'S DON JUAN

Henri-René Lenormand's L'Homme et ses fantômes was first produced by the Odéon on June 11, 1924. It was immediately greeted by the critics as a psychoanalytical treatment of the Don Juan theme. /1 All the usual trappings seemed eminently present, including a suspicion of homosexuality and an Oedipus complex. Moreover, Lenormand had always seemed interested in psychopathic characters, had even introduced an analyst in his theater, and the period was one in which literature was showing the rich harvest of the Freudian influence: Ulysses was published in 1922, Women in Love in 1920, Winesburg, Ohio in 1919, and The Magic Mountain in 1924. The mood seemed set, and Don Juan must recline on the analyst's couch with his fellow psychopaths. To all this, however, there was one rather frantic protesting voice. Lenormand himself insisted time and again that he was no disciple of the famous Viennese:

> Une autre erreur de l'opinion a été de voir dans la pièce une interprétation psychanalytique du donjuanisme. Ceux qui me croyaient, ou me croient encore, affilié à la doctrine de Freud ont soutenu que la dualité profonde de la nature de l'Homme, était une illustration du psychiâtre viennois. Je n'ai qu'une réponse à faire à ces scrutateurs de mes intentions: il existe un très vieux Don Juan espagnol, antérieur, je crois, à celui de Molina, dans lequel l'auteur suggère la même interprétation que moi-de son héros. Celui-là, du moins, n'avait pas lu Freud. /2

In addition to the moot Freudian theme it must be admitted that confusion has always existed concerning the purpose and aim of this play. The interpretations of the critics are vague, varied, unsatisfactory. Daniel Mornet sees various confusing themes which lead only to enigma and mystery, and further complains that the significance of the diverse actions of the play remains always uncertain. /3 Pierre Brisson states: "Le dénouement reste nébuleux jusqu'au bout, le spectateur ressent une sorte de malaise qui tient à son incertitude. L'auteur réussit à éveiller notre curiosité, mais pour ne la satisfaire qu'à demi." /4 Edmund Wilson, after stating that the theme is a psychoanalytical study of homosexuality, admits early in his review: "One gets the impression that the reviewers did not understand it or that they shied at discussing it." /5

The confusion which the play aroused seems evident, and the only solution which seems to have been given, and even to a certain extent accepted, is the theme of homosexuality. The evidences of this theme, so presently popular, are neither numerous nor positive and may be briefly mentioned. In the Septième Tableau of Act II the "hystérique"

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1. Typical is Edmund Wilson's statement in the Dial (Feb. 1925): "Lenormand has attempted to interpret Don Juan in the light of modern psychology. . .he finds the key to such a character in a psychological maladjustment, in a 'complex'." See also Ashley Dukes' remark in his foreword to the English translation of Three Plays by Lenormand (New York: Payson & Clarke, n. d.): "If Pirandello has given dramatic expression to the theory of relativity, Lenormand has done as much for psychoanalysis." (p. 6)
2. F. S. Rhodes, The Contemporary French Theater (New York: F. S. Crofts, 1925), p. 278.
3. Quoted by Rhodes, op. cit., p. 277.
4. P. Brisson, "L'Homme et ses fantômes," Annales politiques et littéraires (janvier, 1924).
5. Edmund Wilson, op. cit.

accuses Don Juan of looking at some little Arab boys with a painter's eye. Evidently we are supposed to connote the adventures of Gide and Wilde in Africa. In the Dix-Septième Tableau of Act IV the phantoms of Laure and the "hystérique" tax Don Juan with homosexuality, but neither woman could be expected to speak here without feminine vindictiveness. The above plus a most ambiguous reference to Don Juan's father completes the evidence.

To interpret this play by the single aspect of homosexuality seems largely inadequate, but the present critical tendency seems to admit the mere naming of this term as a complete explanation of all mysteries.

When Laure and the "hystérique" accuse Don Juan of homosexual relations, they name as his pathic "l'ami" one of the more anomalous characters of the play. Edmund Wilson has tried to show a parallel of characters in Molière's and Lenormand's Don Juan plays: Sganarelle becomes the valet; Elvire, Laure; the commander, Alberte, and so on. However, Wilson makes no mention of l'ami. This character never seems to be satisfactorily explained. He is the friend and emulator of Don Juan, but he is later repudiated because he makes love to one of Don Juan's cast-off mistresses. L'ami complains: "Tu m'as modelé, tu m'as donné tes pensées, tes désirs et tu t'étonnes que je sois à ton image? Mais si Don Juan avait un fils, il ne lui ressemblerait pas plus que je ne te ressemble." If the friend is considered, as Lenormand seems to suggest, simply as the alter ego of Don Juan, one aspect of his duality, then the homosexual theme becomes ridiculous. Certainly a more logical explanation of this character would be to see in it the more normal and traditional aspects of Don Juanism---that is to say, the great lover idealization. Don Juan's jealousy is then easily explained. We can imagine his envy of a successful rival, for any success in love is a step towards the final realization which he seeks and which is symbolized in Laure's forbidden casket.

It was mentioned previously that Lenormand has introduced an analyst into his theater. And examination of this character, Luc de Bronte, finds him hardly displayed in a favorable light. In Le Mangeur de rêves de Bronte analyzes a young girl, Jeannine, according to the traditional technique, and by his explanation of a theoretical Oedipus complex he drives the completely innocent Jeannine to suicide. In L'Homme et ses fantômes Luc de Bronte gives again a logical and traditional exposé of the Don Juan complex but fails to appreciate the facets of Don Juan's character which are essential to Lenormand's interpretation.

But if we should look beyond psychoanalysis into the field of myth and folklore and should substitute the hermaphrodite for the homosexual, a more plausible and significant interpretation of Lenormand's Don Juan could be attempted. It seems very clear at times that the author has intended the androgyne theme in his play. In the ninth Tableau, Laure, who has become insane after an abortion resulting from her unfortunate love affair with Don Juan, says to him when he visits her at the asylum: "Oh! je n'avais jamais touché votre main! Mais c'est une main de femme . . . ." And again: "Ces vêtements cachent une chair de femme. . . . Oui, une gorge flétrie at maquillée de vieille souveraine. Derrière ce sourire, il y a des pensées de femmes, cauteleuses, cruelles, curieuses!" Laure thinks Don Juan has come to steal her secret which she keeps hidden in the royal casket. The casket, of course, symbolizes the eternal secret Don Juan is ever seeking.

Later, in the thirteenth Tableau, Luc de Bronte seems to at least anticipate this theme when he states: "Chez Don Juan, le corps est mâle et l'âme femelle. . . . Son corps réclame la femme et son âme, l'homme.

Il cherche dans la femme le fantôme de l'homme." Later he continues: "Don Juan n'est pas malade. Il est. . .une hésitation de la nature. L'ébauche d'une forme future. . .où le souvenir d'une forme passée."

In the very first Tableau of the play we hear Don Juan say of one of his loves: "Elle est trop femme. . . . Dans l'amour, on cherche vainement son squelette. Les hommes comme nous veulent pressentir dans leur étreinte le support calcaire des différences, le patron identique des sexes."

The mention of a "patron identique" recalls Plato's Banquet where we learn that the original human being was round and had four arms and legs, and two faces fixed upon a round neck and was later divided into two beings, the one male and the other female. /6

Don Juan in his endless love affairs is always seeking something he dimly suspects but can never know. His happiness depends on the one woman from whom he has been separated, and whom he seeks back through the unreal world of myth and folklore. /7 Surely this is the androgyne as he gropes toward his ultimate secret. The theme is in Plato, in the legend of Adam Androgyne, in the homunculus of the alchemists, in Balzac's Seraphita, and in Lenormand's Don Juan. Only by this interpretation can the many inconsistencies which vexed the critics be explained; by it alone can a logical significance be given to Lenormand's play.

Albert Béguin in his study of the androgyne states that in many early myths we find reflected the anxiety of man before the duality of the sexes and the mystery of love. . .a love that lets us discover in ourselves the depths of the unconscious and the perception of the ultimate ideal which is the supreme unity. . .a love which has nothing of voluntary asceticism and which is far removed from the homosexual. /8 This is Lenormand's Don Juan who seeks endlessly for the "unique patron" It explains the significance of his secret and of his search. The last word of Don Juan is "savoir". . .the despairing desire for the knowledge of love, of life, and of the final mystery. It is the eternal cry for knowledge, to be bracketed with Goethe's "Mehr Licht"--the prayer for the final and possibly epicene answer.

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6. Five Dialogues of Plato on Poetic Inspiration (Everyman ed.,1924 p. 37.
7. Ibid., p. 39. "I assert then that the happiness of all, both men and women, consists in the fulfillment of their love, and in that possession of its objects by which we are in some degree restored to our ancient nature."
8. "Le rêve d'une humanité échappant à l'incompréhensible dualisme de son état présent n'est qu'une forme de ce grand songe qui, de siècle en siècle, s'essaie à créer une figure de l'homme et une figure du monde où viennent se résoudre, s'harmoniser tous les contraires." Albert Béguin, "L'Androgyne" (Minotaure, Nº II, troisième série), p. 11. Later (p. 66) Béguin concludes: "Des orphiques aux occultistes et à Balzac, le mythe de l'Androgyne assume des significations diverses, et, chez chacun de ceux qui en ont fait le rêve, il est polyvalent. Mais chez tous il a eu moins ce sens, commun peut-être à tous les mythes véritables, à ceux, en tout cas, qui se rattachent à l'angoisse amoureuse, de proposer à l'homme une vue de lui-même tel qu'il fut ou tel qu'il sera: plus lumineux, plus proche de l'harmonie et de la puissance qu'il n'est en sa condition présente. . . ."

## D. H. LAWRENCE'S 'PSYCHOLOGY' OF SEX

David Herbert Lawrence's vision was that of a more vital life. His affirmation of the body was complete and absolute. Lawrence denounced reason ("mind-consciousness") on the same grounds that William Blake did. He contended that it produced a fragmentary consciousness disruptive of the integrity of being; that it crucified the body to glorify the mental ego. He saw it as the chief cause of the gradual dessication of life and the parallel growth of artificiality. "We have cheapened sex, eschewed true desire, and lack the strength to live because we are over-intellectual," Lawrence cried.

Existence to Lawrence meant the untrammeled expression of the wholly-integrated personality, not the dry cerebrations of the logicians Existence was for Lawrence "polarity"---the indestructible relationship between opposing but not incompatible "poles" or "contraries," between the temporal and the eternal, between the physical and the metaphysical. The supreme awareness (Blake's "Eternity" and Kierkegaard's "Instant") posits a reality after and beyond ratiocination, Lawrence taught. It is attained through the transfiguring power of the imagination, and its apogee constitutes the decisive point in artistic creation. The sexual relation---culminating in coition and hence tantamount to the life principle itself---is a manifestation of this supreme awareness, and represented to Lawrence (just as it did to Blake before him) the gateway to a renewal of pristine consciousness. But Lawrence should be permitted to speak for himself:

> .Man came to have his own body in horror, especially in its sexual implications: and so he began to suppress with all his might his instinctive-intuitive consciousness. . . . The grand rupture. . .started in the human consciousness, the mental consciousness recoiling in violence away from the physical, instinctive-intuitive. . . . We are <u>afraid</u> of the intuition within us. We are <u>afraid</u> of the instincts. We suppress the instincts, and we cut off our intuitional awareness from one another and from the world. . . . But by intuition alone can man <u>really</u> be aware of man, or of the living, substantial world. By intuition alone can man live and know either woman or world, and by intuition alone can he bring forth again images of magic awareness which we call art. . . . The imaginative vision. . .includes physical, intuitional perception. . . . Let us never forget that modern morality has its roots in hatred, a deep, evil hate of the instinctive, intuitional, procreative body. . . . But of course this fear and hate had to take on a righteous appearance, so it became moral, said that the instincts, intuitions and all the activities of the procreative body were evil, and promised a <u>reward</u> for their suppression. . . it makes one realize that, even to Milton, the true hero of <u>Paradise Lost</u> must be Satan. But by this baited morality the masses were caught and enslaved to industrialism. . . our modern 'civilizaion' of money, machines, and wage-slaves was inaugurated. . . . There is the exception of Blake. Blake is the only painter of imaginative pictures, apart from landscape, that England has produced. . . . Blake paints with real intuitional awareness and solid instinctive feeling. He dares handle the human body. . . . The history of our era is the nauseating and repulsive history of the

> crucifixion of the procreative body for the glorification of the spirit, the mental consciousness. Plato was an arch-priest of this crucifixion. . . . Any creative act occupies the whole consciousness of man. . . . The truly great discoveries of science and real works of art are made by the whole consciousness of man working together in unison and oneness: instinct, intuition, mind, intellect all fused into one complete consciousness. . . . /1

I have quoted Lawrence at such great length for three especial reasons: to show the amazing consonance between his and Blake's thought on the Intellect and the Imagination; to indicate the basis for his lifelong polemics against sexual repression; and to refute the mistaken view that Lawrence preached a mindless primitivism and a lubricous promiscuity. Lawrence, it is necessary to emphasize, was no more a denigrator of the mind than Blake was. He recognized, just as Blake did, that the intellect was indispensable for a completely integrated consciousness. Nor did he contradict himself. Those passages in his writings which seem to celebrate "blood-consciousness" to the exclusion of all else, are purely compensatory, motivated by his desire to counteract the overemphasis that he felt had come to be placed upon "mind-consciousness." They proceeded from the same consideration which led Blake to sanction all "excess" indiscriminately. Lawrence most certainly did not argue for a "dark unconsciousness." His plea was for an enlarged conscious awareness. In him, as in Blake, moreover, we find the belief that the creative imagination is man's highest faculty.

Both Blake and Lawrence felt that Christianity posed a paradox which it did not resolve: namely, the paradox of denying life and at the same time fulfilling the human individuality. The otherworldliness of the Church seemed to both writers a blasphemy against the human form divine, or, at the least, a compromise with life that precluded any real creativeness. What they especially resented was Religion's doctrine of humility which literally beleaguered man by insisting that he was a sinful, fallen being who must humble himself before evil, darkness, and injustice. To them, it seemed that the Christianity of the Churches denied the vital energies of man, denied him the right to struggle toward self-fulfillment. Existence, they pointed out, is not a fixed state but a relationship. It predicates struggle. Blake voiced this idea in his concept of contraries. Lawrence agreed with him wholeheartedly; on Bertrand Russell's manuscript, "Philosophy of Social Reconstruction," Lawrence made the marginal note, "There will always be hate and conflict. It is a principle of growth." /2

Man, Lawrence taught, should be what he fundamentally is; instead of repressing his inner nature, he should yield to it and act intuitively as a whole being. The instinctual consciousness is an integral, organic part of human nature. To subordinate it in favor of the intellectual consciousness is to misshape the individual's personality. Science and intellectual preciosity have enslaved and turned men into cowards and perverts. "What we want," Lawrence wrote, "is the fulfill-

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1. "Introduction to These Paintings." E. D. McDonald (ed.), Phoenix, The Posthumous Papers of D. H. Lawrence (New York, 1936), pp. 552-74. Hereafter referred to as Phoenix.

2. Harry T. Moore (ed.), D. H. Lawrence's Letters to Bertrand Russell (New York, 1948), p. 95. Hereafter Letters to Russell.

ment of our desires down to the deepest and most profound. The body is immediate, the spirit is beyond: first the leaves and then the flower: but the plant is an integral whole: therefore every desire, to the very deepest." /3 And this fulfillment Lawrence postulated in the here and now.

These are the premises upon which Lawrence erected his 'psychology' of sex, a subject which has proved a virtual Symplegades for many of his explicators. Actually, Lawrence's sexual ethic is simple, sane, and healthy, although it is frequently obscured by his penchant for bizarre expression. His authority was the 'Holy Ghost' within him: "I will never let mankind put anything over on me. . . . I will try always to recognize and submit to the gods in me and the gods in other men and women." /4 But this did not mean that he condoned sheer arbitrary impulse: "A man should never do the thing he believes to be wrong. Because if he does, he loses his own singleness, wholeness, natural honor." /5

By sex Lawrence understood neither the self-conscious, Peeping Tom eroticism, with which so much fiction of today pullulates, nor the disembodied, ethereal ecstasy of Platonism. Sex to Lawrence was the gateway to the outer 'darkness.' It is through the sexual act, Lawrence claimed, that man can most surely destroy his self-willed consciousness, merge with the vital principle of all life, and unite for a moment his own jet of flame with the immortal and forever flowing flame of the nascent cosmos. 'Phallic consciousness' is the term he finally settled on to define his conception of sex:

> I believe in the phallic consciousness, as against the irritable cerebral consciousness we're afflicted with. . . . Sex is a thing that exists in the head, its reactions are cerebral, and its processes mental, whereas the phallic reality is warm and spontaneous. /6

Lawrence's writings never portray casual, joyless seductions. Not a single trace of frivolity, calculated hedonism, or pornographic commercialism can be found anywhere in his work. The antics of a Casanova or a Don Juan revolted him, and he was profoundly shocked by Joyce's Ulysses. Invariably, he presents sexual fulfillment as a "powerful, potent thing, not to be played with or paraded, . . . the one mystery, and a mystery greater than the individual." /7 He sought to remove love from the water closet and restore it to the status it enjoyed before Adam and Eve partook of the forbidden fruit. In the 'Foreword' to Women in Love, we read:

> Let us hesitate no longer to announce that the sensual passions and mysteries are equally sacred with the spiritual mysteries and passions. Who would deny it any more? The only thing unbearable is the degradation, the prostitution of the living mysteries in us. Let man only

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3. Letter to Catherine Carswell, July 16, 1916. Aldous Huxley (ed. The Letters of D. H. Lawrence (New York, 1932), p. 365. Hereafter Letters.
4. Knud Merrild, A Poet and Two Painters, A Memoir of D. H. Lawrence (London, 1938), p. 238.
5. Ibid., p. 234.
6. Letter to Curtis Brown, March 15, 1928. Letters, p. 718.
7. D. H. Lawrence, The Plumed Serpent (New York, 1926), p. 149.

> approach his own self with a deep respect, even reverence for all that the creative soul, the God-mystery within us, puts forth. Then we shall all be sound and free. Lewdness is hateful because it impairs our integrity and our proud being. /8 . . . .

Lawrence desired to exorcize the taint of sex, the notion of coition as a forbidden pleasure or as a wicked thrill: "Obscenity only comes in when the mind despises and fears the body, and the body hates and resists the mind." /9 He called for respect and tenderness in love to replace hate, fear, shame, and contempt:

> I am so tired of being told that I want mankind to go back to the condition of savages. As if modern city people weren't about the crudest, rawest, most crassly savage monkeys that ever existed, when it comes to the relation of man and woman. All I see in our vaunted civilization is men and women smashing each other emotionally and physically to bits, and all I ask is that they should pause and consider. /10

Most of these beliefs and convictions are to be found written large and bold in Lawrence's poems, novels, essays, letters, and travelogues. In addition, however, Lawrence wrote two 'psychological' treatises, which were designed to refute Freud as well as to present the Laurentian sexology in capsule form. Although patently unscientific, Psychoanalysis and the Unconscious (1921) and Fantasia of the Unconscious (1922) contain, nevertheless, many insights and observations which have since been incorporated in one or another of the contemporary systems of psychology. In fact, whether he was aware of it or not, Lawrence's thought and writings evince a profound psychological orientation.

In the first pf his excursions into Freudiana, Lawrence sees fit to redefine the unconscious as follows:

> The first bubbling of life in us, which is innocent of any mental alteration, this is the unconscious. It is pristine . . . . It is the spontaneous origin from which it behooves us to live. . . . It is the spontaneous life-motive in every organism. . . . It begins where life begins. /11

This unconscious, he goes on to explain, is distributed among four nerve centers in the human body---the lumbar, the thorax, the cardiac, and the solar plexus. These four centers are charged with positive and negative electricity. When there is a balanced flow of current among these four poles, the human individuality functions harmoniously and fulfills itself. Hence it is necessary for us to live "from the spontaneous initial prompting, instead of from the dead machine-principles of ideas and false ideals." /12 Intuition, instinct, and impulse are better guides through the darkness than the blind, limited intellect:

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8. D. H. Lawrence, Women in Love (New York, 1920), Modern Library edn., p. ix.

9. D. H. Lawrence, "My Skirmish with Jolly Roger" (New York, 1929), p. 8.

10. Phoenix, p. 194.

11. D. H. Lawrence, Psychoanalysis and the Unconscious (London, 1923), p. 35.

12. Ibid., pp. 45-6.

> The goal of life is the coming to perfection of each single individual. This cannot take place without the tremendous interchange of love from all the four great poles of the field of unconsciousness. . . . To stress one is to hinder all. . . . The human psyche must have strength and pride to accept the whole fourfold nature. /13

Warming to his task of expounding the psychodynamics of sex by siphoning Heraclitus, Blavatsky. Bergson, and Freud through his own unique alembic, Lawrence went on to write Fantasia of the Unconscious, of which T. S. Eliot thought highly enough to say, "As a criticism of the modern world, Fantasia of the Unconscious is a book to keep at hand and to re-read." /14 In this tome, Lawrence's thesis becomes considerably more intelligible since we discover that the four mysterious centers are simply a metaphor for the time-honored distinction between flesh and spirit: the thoracic and cardiac poles, the two upper centers, located in the breast and shoulders, are the objective and spiritual; whereas the lumbar and solar plexus poles. the lower two centers, located in the stomach and back, are the subjective and sensual. Lawrence's four centers, in fact, correspond to Blake's Four Zoas, which in turn correspond to Jung's four functions: the upper two centers may be equated with Urizen (Thought, the highest level of consciousness) and Urthona (Intuition, the subconscious); and the lower two centers may be equated with Luvah (Feeling, the level of awareness in love and copulation) and Tharmas (Sensation, the level of relaxed awareness). All four centers, Lawrence reiterates, must be given free play if men and women are to live fully and integrally. Neither set of poles must be permitted to dominate or tyrannize over the other. Lawrence felt that modern man's malaise could be traced to the stifling of the two lower centers:

> What we have done, in our era. . .is to suppress or subordinate the two sensual centers. .-.we have caused a dangerous over-balance in the psyche. /15

The correspondence to the thought of Jung is quite striking when we remember that the latter defined neurosis as the over-differentiation of any one of the four functions:

> Whenever a damming up of libido occurs, the opposites, formerly united in the steady flow of life, fall apart and henceforth oppose one another. /16

Lawrence's impassioned eloquence in behalf of the two lower centers derived from his conviction that through sexual experience we come into direct contact with the primary, creative élan vital. Physical consummation is the prelude to spiritual consummation and to artistic inspiration. Upon this latter point, Lawrence is quite insistent. He emphatically states that sex is not the be-all and end-all of existence;

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13. Ibid., pp. 105-107

14. T. S. Eliot, After Strange Gods (London, 1932), p. 60

15. D. H. Lawrence, Fantasia of the Unconscious (New York, 1922), p. 105. Hereafter Fantasia.

16. C. G. Jung (H. G. Baynes, tr.), Psychological Types (New York, 1923), p. 114.

"All is not sex. And a sexual motive is not to be attributed to all human activities." /17 Once again he recalls Blake as he affirms the primacy of the creative imagination:

> I am sure that the ultimate, greatest desire in men is . . .for. . .purposive, creative activity. When he makes the sexual consummation the supreme consummation. . . he falls into the beginnings of despair. /18
>
> If sex is the starting point and the goal as well, then sex becomes like the bottomless pit, insatiable. It demands at last the departure into Death, the only available beyond. Like Carmen, or like Anna Karenina. /19

The complete man, in Lawrence's view, was the man who expressed himself fully both on the spiritual as well as the sensual plane.

This was Lawrence's 'psychology' of sex. Despite the strangeness of his utterance, Lawrence's perpetual sermonizing on sex reduces to the simple albeit fervent affirmation of the beauty and efficacy of the spontaneous life. He insisted upon a restoration of instinct to a commensurable place in the human psyche. He demanded the acceptance of man's feelings, sensations, and passions as the equals of man's intellect. Like Bergson, he challenged the sovereignty of reason; like Freud, he plumbed the depths of man's unconscious and anticipated in many respects Jung's theory of archetypes; and, like Tolstoy, Nietzsche, Dostoievsky, and Gide, he cried out vehemently against Procrustean conventions. His preoccupation with sex was prompted not by eroticism but by his conviction that sexual impulses are the manifestations in individuals of a cosmic urge to creativeness, and that the sex act is at one and the same time both a realization of, and a pathway to, those impulses. His understanding of the psychological and physical union which is love, seems undesirable hedonism only when we read 'with' and not 'through' our minds.

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17. Fantasia, p. 2.
18. Ibid., p. 152.
19. Ibid., p. 289.

# HEMINGWAY'S OLD MAN AND THE SEA AND MANN'S THE BLACK SWAN

> The poet presents his creation to the world; it is the duty of the reader, the aesthete, the critic, to investigate what the poet aspired with his creation.
>
> ---Goethe in a conversation with the historian Luden in 1806.

Whenever we study great works of literature and try to interpret these creations, a multitude of answers will result; the greatness of any work partly consists in the fact that it allows, indeed invites, individual and different explanations, determined by time, country, personality and mood of the critic, to mention only a few of the factors of major influence. The critic on his part can only hope to contribute something of significance if he considers his work a ministry, if he knows that God has inspired all great writing from Moses to Hemingway, from Homer to Mann, if he is willing to approach even contemporary literature as holy writ; in brief, he must be a theologian.- This approach will not guarantee validity but it seems a prerequisite.

If two of the greatest writers of our century (both are Nobel Prize winners) publish within the span of one year books that have comparable themes, then this fact alone warrants investigation and reciprocal interpretation.

An extremely brief summary of the stories might be permissible in the interest of those who do not recall the two novelettes. First to Hemingway: "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eight-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was - now definitely and finally salao, which is the worst form of unlucky." It was on the eighty-fifth day, and, far out in the sea, "he could no longer see the green of the shore" when "one of the projecting green sticks dipped sharply." For two days the fish dragged skiff and old man. During short periods the old man "was asleep", but "he did not dream of the lions" as he used to. Then the fish tired, the old man killed him, and "made the fish fast to bow and stern and to the middle thwart. He was so big it was like lashing a much bigger skiff alongside." The fish was too big to take inside the skiff. "It was an - hour before the first shark hit him" and the old man killed the shark. Yet there were more sharks and the old man killed them; "but by midnight he fought and this time he knew the fight was useless." The old man returned home and "he was asleep when the boy looked in the door in the morning. Many fishermen were around the skiff looking at what was lashed beside it and one was in the water, his trousers rolled up, measuring the skeleton with a length of line. 'He was eighteen feet from nose to tail,' the fisherman who was measuring him called. Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting wtaching him. The old man was dreaming about the lions."

Before retelling Mann's novelette allow me a short remark about the English translation (by Willard R. Trask), more specifically about the translation of the title. The German title, "Die Betrogene," could well have been translated as "Betrayed." A certain tendency to make the translated work at least partly their own seems to misguide translators into using "original" titles. Proust's "A la recherche du temps perdu," a title which in itself gives a partial interpretation of the work, has been rendered into English by the much weaker

"Remembrance of Things Past;" Giraudoux's "La guerre de Troie n'aura pas lieu," a most stimulating title, shows up as "Tiger at the Gates," which is meaningless for most. Examples could be multiplied, and this problem would provide material for a separate paper. At the moment we are concerned only with the work at hand. Not only does the English title "The Black Swan" not call to mind the original work, it also gives a highly subjective interpretation which Mann might have been entitled to choose himself but did not. For the present paper the title "Betrayed" will be of much greater value since this and not "The Black Swan" could serve as a common denominator for both works.

Well, here is Mann's story: "In the twenties of our century Frau Rosalie von Tümmler, a widow for over a decade, was living in Düsseldorf on the Rhine, with her daughter Anna and her son Eduard, in comfortable if not luxurious circumstances." When Frau von Tümmler tries to comfort Anna, who "suffers severe abdominal pains in advance of her period," she says, "'Believe me, I would gladly put up with any kind of abdominal pains if it were still with me as it is with you. But unfortunately that is over for me, it has been growing more and more scanty and irregular, and for the last two months it hasn't happened at all.'" Frau von Tümmler regrets it even more that "it has ceased to be with her after the manner of women" when she falls in love with "Ken Keaton, an American of about twenty-four," who gives Eduard English lessons. She feels that this fact deprives her of the right to love Ken "after the manner of women", but what a triumph when after two interruptions it comes back at the time of the third period. Blissfully she tells Anna, "'Victory, Anna, victory, it has come back to me, come back to me after such a long interruption, absolutely naturally and just as it should be for a mature, vigorous woman!'" During a Sunday outing on which Frau von Tümmler fed some black swans she arranged a secret rendezvous with Ken Keaton. But "Frau von Tümmler did not go to Ken Keaton. That night a severe indisposition attacked her and alarmed the household. What, on its first return, had made her so proud, so happy, what she had extolled as a miracle of Nature and the sublime work of feeling, reappeared calamitously." The physician explained that "metrorrhagias might well be caused by a myoma." The operation for cancer was unsuccessful; in her post-narcotic sleep she dreamed of the black swan, and "Rosalie died a gentle death, regretted by all who knew her."

The many interpretations that have been offered and will be offered for these two novelettes are of only secondary interest for us in the present paper as long as they do not lead to what has been called above "reciprocal interpretation." No doubt Hemingway's fish story might tempt someone to find reminiscence of "Moby Dick;" the ill fate caused by the oversize of the catch might recall Steinbeck's "The Pearl" or the legend of Midas' gold; and Mann's Frau von Tümmler can suggest an interpretation along the lines of Gustave von Aschenbach in "Death in Venice," or she may be understood allegorically as depicting "old Germany," or one could even try to compare her to the hero of Hemingway's "The Torrents of Spring." These few examples are only referred to in order to make sure that the following may not be viewed as the interpretation with a capital "i".

Birth and death are the two stations in human existence that we record on the tombstone: the beginning; the end. Yet of much greater dramatic impact, and thus a greater challenge to the poets are the two periods, less definitely dated, of puberty and climacteric, of "The Awakening of Spring" and "Before Sunset." It might be symptomatic for the times that Mann as well as Hemingway should decide to deal with

the latter. While there can be defeat or triumph in the awakening as well as in the withering, both have chosen the tragic aspect. Both heroes put up a courageous fight; yet both must needs succumb, not broken by some whim of fate, but by fate itself. However, both are unable to understand their destiny and thus feel betrayed; both suffer a Kafka-frustration.

Even in many details do the authors, as different as they are, use analogous means to picture their heroes. Let us single out a few for illustrations. Both are widowed. Both have one true friend, a confidant, of their own sex; Frau von Tümmler confides in her daughter Anna. Santiago, the old man, puts his loving trust in Manolin, the boy, who clearly takes the place of a son. Both authors put extremely great emphasis on olfactory experiences.

In each of the two stories we find a mystic dream element, or if the term is preferred, a reference to psychoanalysis. In "Betrayed" the black swans are mentioned in three places. On the one hand they suggest the idea of "swan song," Rosalie's last love, her "Marienbad elegy," and their color may help to foreshadow the dreaded disease, cancer; on the other hand the swan's long neck with the blood-red bill, hissing at Frau von Tümmler, first in real life and then in her dreams, seems to be a phallic symbol, appropriate to the context of the entire story. The first mention occurs rather late in the book, on page 116 (the whole book in its English translation has 141 pages). During a discussion of the planned Sunday excursion Frau von Tümmler recalls the presence of black swans in the park they are going to visit: "'Suddenly I feel a positive nostalgia for the black swans which glided over the moats in such melancholy pride with their red bills and oar feet. How they disguised their appetite in condescension when we fed them!'" The next reference to the swans is made during the visit to the park, when they feed them bread that Ken Keaton has been carrying (pages 123/124). Frau von Tümmler is the first to see them: "'There they are!' she cried, 'How beautiful they are! How majestically they carry their necks! Where is the bread for them?' Keaton pulled it out of his pocket, wrapped in newspaper, and handed it to her. It was warm from his body, and she took some of the bread and began to eat it. 'But it's stale and hard,' he cried, with a gesture that came too late to stop her. 'I have good teeth,' she answered. One of the swans, however, pushing close against the bank, spread its dark wings and beat the air with them, stretching out its neck and hissing angrily up at her. They laughed at its jealousy, but at the same time felt a little afraid. Then the birds received their rightful due." Finally the last mention of the black swan can be found at the very end (pages 139/140): "She awoke from her post-narcotic sleep and said indistinctly: 'Anna, my child, he hissed at me.' 'Who, dearest Mama?' 'The black swan.' She was already asleep again. But she often remembered the swan during the next few weeks, his blood-red bill, the black beating of his wings." Further discussion of the three passages seems unwarranted. They have been quoted <u>in extenso</u> not only for the purpose of comparing them with Hemingway's symbol of the lions but also as a fair defense of the still unsatisfactory translation of the title.

In Hemingway's book of 140 pages (compare the equal length of the two works) the lions are also mentioned three times. Even though Hemingway emphasizes the importance of this symbol by using it in the closing lines quoted above, I want to assure you that the German title of this story is not "The Lions," but "Der alte Mann und das Meer." Germans even use this title for a pun about Adenauer and rearmament: "Der alte Mann und das Heer" ("Der Alte" is a common nickname for Adenauer). The lions represent a true reminiscence of youthful adven-

tures in Africa of the old man, and of Hemingway himself, but they seem also to be the phallic counterpart of the swans, a symbol of manly strength and vigor. They are first mentioned rather early in the book, during the night before Santiago starts on his ill-fated expedition (page 27). "He was asleep in a short time and he dreamed of Africa. . . .He no loner dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy." The next reference in rather brief, but important as the symbol of defeat. It occurs when Hemingway refers to a short period of slumber while the fish is dragging the skiff: "He was asleep. He did not dream of the lions." Finally the closing line, "The old man was dreaming about the lions," seems almost to be a belated concession to the desire for a happy ending, requested by America's youthful civilization as contrasted to Germany's older tradition.

In connection with what has been said about the lions as the phallic counterpart of the swans it seems appropriate to mention that many psychoanalysts consider the fish as a phallic symbol. If this interpretation were to be accepted as valid, the catch of the fish, and the final remainder of the bare, useless skeleton would well contribute to emphasizing the similarity of the two stories.

One more detail, common to both stories, should be mentioned. Possibly without conscious reference to the numerical mysticism of a time interval of three times the menstrual period, both authors have emphasized the length of time involved. For Rosalie von Tümmler it is the span of time after which her menses assumedly return; for the old man it is the time after which he again catches a fish.

There are more similarities in detail than the few instances mentioned. The purpose of this short paper cannot be, however, to unearth all such examples. Our primary interest belongs to the parallelism of the main themes, and the particulars have only been referred to in the hope that they might help to underline the basic resemblance. To deal with the deep contrasts of the two novelettes: man-woman, Cuba-Germany, triumph-defeat, nature and primitive culture-city and refined civilization, etc., falls outside the aim of this paper. Much less can it be our purpose here to establish a juxtaposition of the seventy-eight-year-old German and the fifty-four-year-old American. It was the intent of this paper to enrich our experience in reading either one of the two novelettes by reference to another great work of literature.

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BIBLIOGRAPHY (XXIII)

It is easy enough to select works for these bibliographies when they clearly apply the insights of depth psychology to the enlargement and deepening of literary criticism. Digests and indexes in the behavioral sciences furnish some of the material; more or less random reading in scholarly journals in strictly literary fields turns up additional items, and we are, of course, grateful for the information and off-prints provided by our readers and friends. From time to time, however, we are faced with the problem of whether to include works, usually of book length, in which respected and highly scholarly authors indicate acquaintance with and even a desire for psychodynamic techniques, and then shrink back, in a mingling of fear and righteous indignation, from really thorough psychological investigation into the subjects they have chosen.

Three such borderline books, each of which, it seems to us, suffers from the author's ambivalence toward psycho-literary criticism, are:

James L. Clifford, Young Sam Johnson (New York: McGraw-Hill, 1955),

Gordon N. Ray, The Buried Life: A Study of the Relation Between Thackeray's Fiction and His Personal History (London, Oxford University Press [for the Royal Society of Literature], 1952),

and

Elisabeth Schneider, Coleridge, Opium and KUBLA KHAN. (University of Chicago Press, 1953).

Professors Clifford and Ray both announce their self-limitation at the ver outset. The former writes:

> Those who expect a modern psychological interpretation of Johnson's complexes may be disappointed. I have consciously avoided the use of the technical language of psychiatry, though occasionally, where the conclusions appear obvious, I have suggested interpretations of motives and tensions. No significant fact has been suppressed. The reader who so desires can make his own analysis. (p. x)

This is rather cavalier treatment for a reader who desires assistance and enlightenment from a competent source. Professor Ray goes even further:

> Now, the excesses of psychological critics, impelled by what Stevenson called an 'unprincipled avidity after effect' into equating the wildest and most improbable conjectures with demonstrated fact [Here the source-note avers that 'Of all Victorian novelists the Brontës have suffered most from these aberrations.'], have long since led the wary reader to regard imputed autobiography and asserted 'originals' with extreme scepticism. Since I share this scepticism, I shall advance no autobiographical parallels that do not seem to me unmistakable; and with three exceptions I shall consider only characters whose 'originals' Thackeray has himself identified. Even so, I should hesitate to follow this line of investigation, if it were not possible to ground it solidly on certain generalizations concerning the creative process in Thackeray. (p. 8)

The basic difficulty is, of course, that what seems obvious to Professor Clifford or "unmistakable. . .solidly grounded on certain

generalizations concerning the creative process" to Professor Ray may not appear so to other critics, equally competent, but differently oriented. Professor Ray's selection of the title of his work from a poem by Matthew Arnold which evidences profound intuitive grasp of psychodynamics (see the epigraph to LITERATURE AND PSYCHOLOGY, III, 3) is at once misleading and at the same time evidence of the author's ambivalence.

Professor Schneider's book is far more subtle in its alternate acceptance and rejection of psychological aid. Her main thesis is the difference between the romantic and the scientific concepts of the symptoms of opium addiciton and its effect on the creative process.

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Dr. Harry Slochower refers to the items from The Guide to Psychiatric and Psychological Literature in BIBLIOGRAPHY (XXII) (VI, 2, 69) and calls our attention to the article on

> Arthur Miller's A View from the Bridge in the February, 1956 issue of that journal.

In the March, 1956, issue, Dr. Slochower reviews

> Karl Abraham, Clinical Papers and Essays on Psychoanalysis, ed. by Hilda Abraham; trans. by the editor and D. R. Ellison (New York: Basic Books, 1955),

and comments on "the most impressive essay in the book [the one which] deals with Dreams and Myths," summarizing as follows "the main elements which they have in common:

> Both are unconscious, symbolic wish fulfillments, common to all mankind; both are survivals of 'infancy' (of the individual and of the human race), expressing the wish for greatness ('Family Romance'); finally, both use the processes of condensation, displacement and secondary elaboration. Abraham illustrates these processes in a perceptive analysis of the myths of Prometheus and Samson. (p. 8)

Dr Slochower also reviews at length a Jungian work,

> Erich Neumann, The Great Mother. An Analysis of the Archetype, trans. by Ralph Manheim (New York: Pantheon, 1955)

and, more briefly,

> Henri Birnbaum, Love and Love's Philosophy (New York: Pageant Press, 1955).

The April-May issue of the journal is devoted to articles which deal with positive values in Freudian theory by specialists who are not Freudians. The issue also has a review by Kenneth Burke of

> Heinz Werner (ed.), On Expressive Language [see BIBLIOGRAPHY (XXII), VI, 2, 66, 67; and see also A. A. Roback's review of the same work in Contemporary Psychology, I, 5, 152].

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## From Our Readers

Professor Erling Eng has sent us a clipping of

> Philip Toynbee, "Freud and Literature," The [London] Observer, June 3, 1956,

in which the discussion centers around the direct and indirect influences of psychoanalysis on writers rather than on critics.

Professor Joseph Prescott has sent us off-prints of his Joyce-Léon article (see infra) and of another of his marvellously succinct Encyclopedia Britannica articles on modern authors, this time on

William Faulkner (Falkner).

Professor William Wasserstrom has called our attention to his article,

"The Medusa of Fire and Ice," Psychoanalysis, IV, 1 (Fall, 1955), 24 et seq.

Professor Wasserstrom analyzes the modern type of seductive-female in terms of the Revlon advertisement of the "fire and ice girl."

Our new subscriber, the psychoanalyst Dr. Geraldine Pederson-Krag, has sent us offprints of two papers dealing with poems of John Keats:

"The Genesis of a Sonnet," Psychoanalysis and the Social Sciences, Vol. 3 (New York: International Universities Press)

and

"O Poesy! For Thee I Hold My Pen," Psychoanalysis and Culture (New York: International Universities Press).

The first analyzes a minor sonnet which is specifically referred to by Keats as having been directly inspired by a dream about Paolo and Francesca da Rimini. The second paper searches for clues which will enable us to understand better why Keats gave up the practice of medicine, refused to accept poetry as an avocation only, and found in it the pleasure and profit to compensate him for more tangible rewards.

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Our group is well represented in the May, 1956, issue (II, 2) of Modern Fiction Studies, an excellent publication which, after one and a half years' existence, is "graduating" from mimeographed to printed format. The issue has

Simon O. Lesser, "The Attitude of Fiction", at pp. 47-55,

another chapter from the work which we have had occasion to mention in past issues and which, under the tentative title Fiction and the Unconscious, has been accepted for publication in its entirety. The article clarifies the process by which conflict, which is not in itself "a source of pleasure but rather of pain," afford the reader pleasure or satisfaction in fictional presentation. The author singles out for special analysis Hawthorne's "The Birthmark."

The issue also has

Joseph Prescott, "Two Manuscripts by Paul L. Léon Concerning James Joyce" at pp. 71-76

and, among the shorter notes,

Robert Donald Spector, "Kafka's 'The Stoker' As Short Story" at pp. 80-81.

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The April and May issues of The Shakespeare Newsletter (VI, 2 & 3) contain notes of interest to us. In the latter issue, under "Landmarks of Criticism," reported by Marvin Felheim of Michigan, there appears ann account of

Lascelles Abercrombie, "A Plea for the Liberty of Interpreting," Proceedings of the British Academy, 1930, London, pp. 137-164.

In his plea, the author of the paper warns

> . . .against 'unwarrantable liberty which distorts the work of art'; but [allows that] ' anything which may be found in that art, even if it is only the modern reader who can find it there, may legitimately be taken as its meaning. Judge by results, the results of living in the art of the play and attending to everything it consists of.'. . . (p. 24)

The April issue reports among other papers on Shakespeare at the 1955 MLA meeting .

> John E. Hankins (Kansas), "Hamlet and Oedipus Reconsidered," (p. 11)

thereby answering our plea in the February issue (VI, 1, 7). Professsor Hankins asks for reconsideration in the light of the recent re-publication of Ernest Jones' Hamlet and Oedipus. The report does not indicate, however, whether Professor Hankins used, or even referred to, certain radical reconsiderations of the special nature of the Oedipus-drive in the play; to wit,

> Frederic Wertham's "The Matricidal Impulse: Critique of Freud's Interpretation of Hamlet," Journ. of Crim. Psychopathology, II, 4 (April, 1941), 455-464 [see *I, 5, 11 (R 13)]

and

> H. Alden Bunker's "Mother-Murder in Myth and Legend," Psychoanalytic Quarterly, XIII (1944), 198-207 [see IV, 5, 85].

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In the June, 1956, issue of Psychological Abstracts (30, 3) the first items to be noted are a number of new editions and reprints:

> Thompson, Mazer, & Witenberg (eds.), An Outline of Psychoanalysis (Revised ed.) (New York: Modern Library, 1955),
>
> Charles Darwin, The Expression of the Emotions in Man and Animals [A new edition of a classic work, with an introduction by Margaret Mead and a number of new illustrations in addition to the original drawings] (New York: Philosophical Libr., 1955),

and

> Wilhelm Stekel, Sadism and Masochism; the Psychology of Hatred and Cruelty [A new English edition with an introduction by Emil A. Gutheil] (New York: Liveright, 1953).

On topics specifically relating to literary criticism:

> P. W. Martin, Experiment in Depth; a Study of the Works of Jung, Eliot and Toynbee (New York: Pantheon, 1955),
>
> John D. Davies, Phrenology, Fad and Science: a Nineteenth Century American Crusade (New Haven: Yale Univ. Press, 1955),
>
> William G. Barrett, "On the Naming of Tom Sawyer," Psa. Qrtrly., 24 (1955), 424-436,
>
> Martha Wolfenstein & Nathan Leites, "Trend in French Films," Journ. Soc. Issues, 11 (1955), 2, 42-51,

and

> Robert Graves, "The Oedipus Myth," Atl. Monthly, 195 (1955), 5, 56-59.

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The May, 1956, issue of Contemporary Psychology (I, 5) has

Mervin B. Freedman's review of James Strachey's new translation and edition of Freud's The Interpretation of Dreams (New York: Basic Books, 1955) (pp. 150-151).

The June, 1956, issue (I, 6) has

Daniel R. Miller's excellent review of Ruth L. Munroe's Schools of Psychoanalytic Thought [see BIBLIOGRAPHY (XX), V, 4, 88] (pp. 170-171),

Hans H. Strupp's review of Geza Róheim's Magic and Schizophrenia (posthumously edited by Werner Muensterberger and S. H. Posinsky) (New York: International Univ. Press:1955)(172),

and

Rollo May's review of Lewis Samuel Feuer's Psychoanalysis and Ethics (Springfield, Ill.: Chas. C. Thomas, 1955) (179-180),

in which Dr. May makes the cogent remark that the author

> is over optimistic and too sanguine, I fear, about psychoanalysis. When he speaks in such phrases as, 'the universal ethics, which is the outcome of psychoanalysis,' one feels he is still in the stage of positive transference with respect to this new discipline. Psychoanalysis has often been used, rightly or wrongly, in the service of ethical nihilism.

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The promised survey of the issues of Psyché, continued from BIBLIOGRAPHY (XXI) (VI, 1, 29-31), will cover the 1949 issues (vol. 4) only. [Your Editors are still in need of aid in these projects of systematic investigation of the older annual issues of journals.] The Jan.-Feb. issue of that year (27-28) has

[R. S.] Logre, "L'anxiété de Lucrèce; essai psychanalytique, (50-63) [This is the same title as his published published by Janin in 1946. See also *I, 5, 13 (R 14)],

Gustave Cohen, "La couvade," (80-93, with comment at 560),

Pierre Guégen's review of Jean Cocteau's Poèmes (161-63),

and

Claude Dominique's review of the film based on Cocteau's Les Parents Terribles (190-192).

The March issue (29) has

Abbé Paul Jury, "Georges Sand et Musset" (229-52 and 626-36)

and

Joseph Gabel, "Swift et la schizophrénie" (253-58) [discussing Swift's intuitive comprehension of schizophrenia as shown in his depiction of the "scientists" of Laputa].

The April-May issue (30-31) is devoted to an account of proceedings of the First International Congress of Catholic Psychiatrists, Analytic Psychotherapists and Psycho-pedagogues.

The June issue has

Analyses [sic] by Edmond Jaloux of "Les Faveurs du Ciel" by Doussia Ergaz and "Avec les Peintres de la Réalité Poétique" by Gisèle d'Assailly (540-49)

and

Claude Berge, "Le symbolisme des couleurs" (529-34, 658-62, and 757-77, the two latter in succeeding issues).

The July issue (33) has

Maryse Choisy, "Le Bovarysme et l'idéal du moi et de la libido marcissique (562-80, with a reply by an Adlerian at 786-87).

The August issue (34) has

Jacqueline Massière's review of a play by Paul Oettly based on Moby-Dick as adapted into French by Jean Giono (782-84).

The Sept.-Oct. issue (35-36) has

Romano Guardini (tr. by Jeanne Ancelet-Hustache), "Le phénomène romantique allemand et sa nature" (847-58),

Gottfried Benn (tr. by S. Jankélévitch), "Lettre à un rédacteur en chef" (870-74),

and

Louis Jean Aulagne, "Essai sur le nocturne proustien" (876-902) [Insomnia, sleep, and dreams in À la recherche du temps perdu].

The Nov.-Dec. issue (37-38) was devoted to festivals and folklore and has

Jean Reboul, "L'oeil, le mythe, et la psychanalyse" (958-72)

Clémence Ramnoux, "La fête de mai chez les Celtes d'Irlande" (973-82),

and

'Samivel', "Icare---Contribution à l'étude de la symbolique ascensionelle" (1003-16).

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And finally some notes, articles, and reviews from The New York Times Book Review. (If these notices seem supererogatory to our readers, put them down to the Editors' desire to express some personal preference

First, then, the report to Harvey Breit of Truman Capote's account of his journey to the offices of the Union of Soviet Writers in Moscow:

> They asked me [said Mr. Capote] what American writers had influenced our younger writers the most. I told them, . . .that it was a European who had influenced them the most---Freud. Do you know what happened? A young writer stood up and asked who Freud was! It was a frightful moment. Silence and embarrassment and shock. . . . I got to know a typical young Russian writer, only he was a little more informed and intelligent than the others. He not only had never heard of Freud---he had never heard of Proust or Kafka.

The whole question of the nature and value of literary criticism, which has been coming in for re-examination in reviews and leading articles, found its way into the private domain of J. Donald Adams (page 2). On February 19, 1956, Mr. Adams weighs the possibilities of "disinterested" or "scientific" criticism. He reaches the conclusion that 'there ain't no sech animal,' and argues that, although literary criticism is not quite valueless, it is necessarily subjective and impressionistic, whatever its intentions may be. He points indulgently to the reader's quest for certainties and absolutes, with the usual examples taken from Roman Catholic and Communist Party dogma, but reaches only one conclusion, in a quotation from Holbrook Jackson, that "In the long run unadulterated impressions are best. You may sharpen

your wits on criticism by opposition where passive asquiescence would only blunt them. . . . A good dispute justifies any cause."

Mr. Adams fails to see the falsity of the dilemma he has adopted solely because his concept of the critic is that of the judge, a stand that is evidenced by his anecdotes of the British jurist who was advised "to remind himself that he was not differently created from other men." The idea that the function of the literary critic is that of cicerone and explicator rather than judge and pontiff does not seem to have occurred to him. If he had waited until April 15, he might have obtained enlightenment from

Leon Edel's review of David Daiches' Critical Approaches to Literature (Englewood Cliffs, N. J.: Prentice-Hall, 1956).

Professor Edel agrees with Professor Daiches that

> literary criticism is an art, not a science;. . .that the critic who tried to reduce criticism to 'rigid scientific method' invariably runs the risk of 'letting the true vitality of the work of literature elude him and his readers.'. . .[C]ritics. . .are -- perhaps not quite the lawgivers they believe themselves to be,. . . the critical act is an act of evaluation and appreciation rather than of absolute judgment.

The reviewer finds one outstanding flaw in the author's grasp of the possibilities inherent in the type of criticism he espouses:

> He is perhaps least successful in his study of the relations between literature and psychoanalysis perhaps because this is an area not yet sufficiently explored although admirably illuminated by such critics as Lionel Trilling. [Had it not been for modesty, the reviewer might also have mentioned Leon Edel.] Mr. Daiches omits, in his discussion, the significant question of the reader's relation to a work---a subject which will increasingly be studied and which, incidentally, fascinated Proust.

Professor Edel had more to say along similar lines in his leading (page 1) article in the June 24 issue,

"That One May Say This Was the Man,"

a discussion of the nature and methods of modern biography, drawn from Professor Edel's Alexander Lectures at the University of Toronto and from his forthcoming book, Biographer's Dilemma. The Picasso line-drawing which illustrates the article brings into focus the complexity of the biographer's problem.

It is probably the spirit of the Freud centenary year which has led American publishers to re-examine the impact of psychoanalysis on many fields of scholarship, to publish new, well-edited English versions, not only of the writings of Freud, but of many of his leading disciples, like Ferenczi, Abraham, and Rank. Recently in The Times Book Review there appeared

William Barrett's review of Richard L. Schoenwald's Freud: The Man and His Mind (New York:Knopf, 1956) [see BIBLIOGRAPHY (XXII), VI, 2, 65], together with Ernest Jones' Four Centenary Addresses (New York: Basic Books, 1956) (May 6, p. 7),

Joost A. M. Meerloo's review of Theodore Reik's selection from his writings, The Search Within: The Inner Experiences of a Psychoanalyst (New York:Farrar, Straus & Cudahy) (Feb. 19,p.7),

and

Clyde Kluckhohn's review of Edward Hitschmann's Great Men: Psychoanalytic Studies (with a foreword by Ernest Jones) (New York: International Univ. Press, 1956) (June 17, p. 6).

Dr. Hitschmann's papers include a large number of biographical studies of such figures as Schopenhauer, Goethe, Echermann, Samuel Johnson, Boswell, Brahms, Swedenborg, William James, Franz Werfel, Albert Schweitzer, Comte, Selma Lagerlöf, and Gandhi. Professor Kluckhohn's review is highly laudatory, and it concludes with words which may also serve well to bring this installment of our running bibliographies to a close:

> It is patent that Dr. Hitschmann himself touches music and literature and the other arts with the trained sensibilities of the connoisseur. Hence, though he was trained as a scientist. . ., his own book bears the stamp of creative activity. It speaks to the reader's feelings and apperceptions as well as to the more purely intellectual and analytic sides of the mind. There is some real excitement in these pages.

And that, as Professor Griffin wrote for us in 1951 [I, 5-6, 20 (R 18)] "is what I mean by good psychoanalytical criticism."